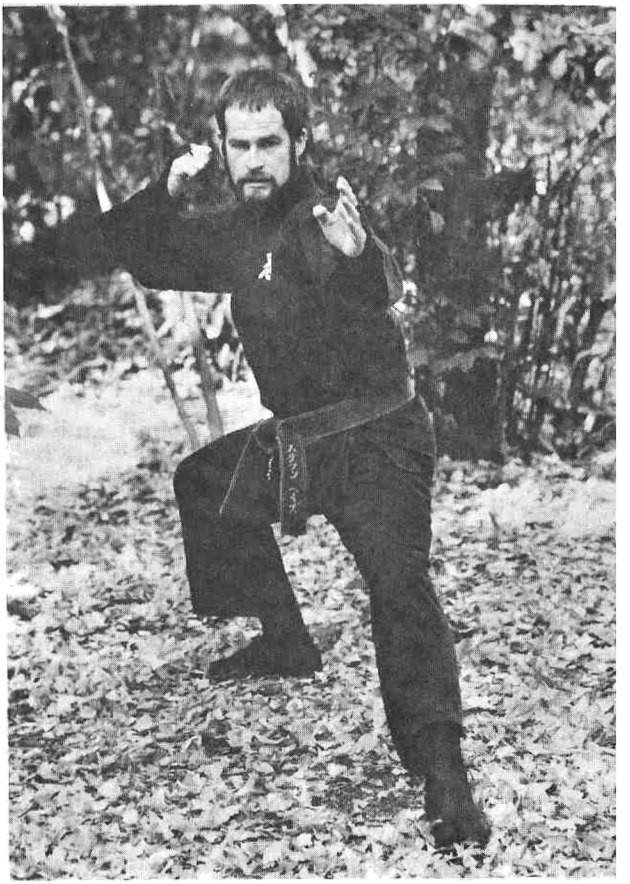
NINJA

COMBAT SYSTEM

TRAINING OVERVIEW

After spending one-third of my life practicing the Oriental martial arts, I was privileged to be accepted for training by the masters of the last historically-traceable Ninjutsu system in Japan. After my initial training sessions in the moon-lit rice fields of rural Saitama Prefecture my feelings of being honored changed to an awareness that I had at last found the "ultimate" fighting art for me. Here was a system of totally practical fighting techniques, not at all diluted for sport or the sake of art, kept alive by a small group of serious, enlightened individuals. The purpose of this manual is to share with you some of those teachings, and some of my observations during my training. It is by no means "the secrets of the masters", but rather some of the basic methods of the Ninja, and is intended to broaden your martial arts knowledge a little, no matter what your own fighting art may be.

MR. HAYES WITH MASTERS OF THE TOGAKURE RYU NINJA SYSTEM



ABOUT THE AUTHOR

Stephen K. Hayes was born in Wilmington, Delaware, in 1949. He grew up and attended school in Ohio, where he graduated from Miami University in 1971, with a degree in theater arts. He began his study of the oriental fighting arts in the summer of 1967, and founded his own training hall in 1973.

The author was a personal student in the home of Dr. Masaaki Hatsumi, the 34th Supreme Master of Togakure ryu ninjutsu. While living and studying in Japan, Stephen K. Hayes became the first non-Japanese in the history of the Togakure ninja tradition to be awarded the rank and title of Shidoshi, or "teacher of the warrior ways of enlightenment", which gives him the authority to supervise the Togakure training system in the western world.

NINJUTSU HISTORY

Ninjutsu, the "art of stealth", is a system of fighting techniques, intelligence gathering, and psychological warfare that has been practiced for over nine hundred years. Made famous by the ninja spies and commandos of feudal Japan, ninjutsu is one of the most all-encompassing arts of self-protection in the world.

The art of ninjutsu actually had its most extensive use in the four hundred years of the thirteenth through seventeenth centuries in Japan. During this period of civil turmoil, the mystical art of the ninja was refined to a deadly science of individual war tactics. When the odds were too great, or honor was at stake, the powerful determination of the ninja could be hired. If it were necessary to help bring luck and restore the balance of society, ninja would take the roles of spies, assassins, body guards, or saboteurs. Many times, a Japanese commander would rely on a few black-garbed ninja to do what it would have taken hundreds of armored soldiers to accomplish.

From the mountainous regions of south central Japan, there developed two primary schools of ninjutsu - the Iga and Koga systems. From these two organizations sprang many family-administered schools of ninjutsu, each having their own specialties or secrets.

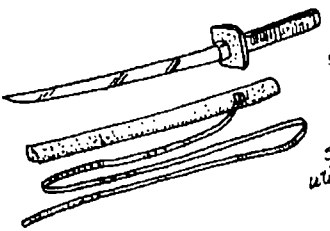
Historically, ninjutsu was a profession inherited at birth. From infancy, the ninja was conditioned to be constantly aware of the things surrounding him. As the children of ninja families grew, they were slowly exposed to the family secrets, and the ninjutsu tradition. At age five or six, the children's play activities began to take the form of training exercises. Games stressing balance and agility were introduced. At age nine, body conditioning for muscle limberness and joint flexibility was stressed. As the child matured, striking and kicking techniques were practiced against targets of bundled straw. From this training, the child ninja progressed into unarmed combat technique, and then into the fundamentals of swordsmanship and the use of the wooden staff and cane.

In his early teens, the ninja was taught to use the special weapons of his school. Blade throwing, concealed weapons, and rope or chain techniques might be taught. Swimming and underwater tactics were practiced and he was shown how to use natural elements to gather information or conceal himself. Hours were spent confined in small spaces or hanging from the limbs of trees to practice patience and endurance. Exercises in silent treading and distance running were devised, and ninja were taught to leap from tree to tree, and roof to roof.

HISTORICAL NINJA GEAR

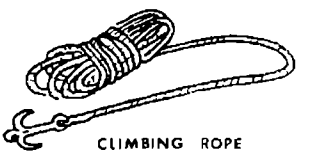
OPERATIONAL COSTUME

Made up of:
Hood and mask
Jacket
Trousers
Split-toe shoe-socks
Generally in black, gray, or dark blue cloth.



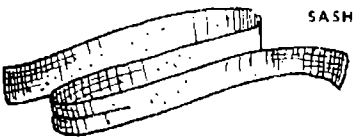
SWORD

Shorter in length than SAMURAI sword - more like a utilitarian knife - knife



CLIMBING ROPE

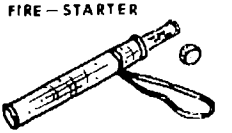
Could also be used to bind captives

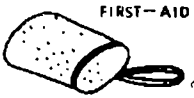


SASH

Could also be used as a towel or climbing aid

FIRE-STARTER





FIRST-AID KIT

Also containing poisons and sleeping powders

CANTEEN

Containing water or tea

In the late teen years, ninja were taught to be actors and practical psychologists. Through observation of their own actions as well as those of others, they came to know the workings of the psyche, and how to use mental weaknesses and observational limitations of others to their own advantage. The young ninja also learned how to prepare and use medicines and drugs. The ninja was shown how to gain entrance to buildings, and techniques for climbing walls, across ceilings, and under floors. Methods of tying and binding the enemy, as well as methods of escape, were taught. The ninja also practiced sketching maps, routes and floor plans, and faces.

When his teachers felt that he was ready, the trainee became a genin, or ninja agent, to be assigned on missions. The genin agent would take his orders from his chunin, or "middle man", who would have a team of several agents at his disposal. The chunin executive officer would be contacted by his jonin, or ninja leader, who would be contacted to provide ninja for military lords or private citizens. The jonin maintained a philosophical outlook over the balance in society, and determined the proper people to aid by staying with the scheme of totality. In most cases, the jonin ninja leader was completely unknown to his field agents, and the leader would occasionally assign more than one team of agents to the same mission to insure successful completion without doublecross.

Women, as well as men, were trained in the art of ninjutsu. Female ninja, or kunoichi, were often used in espionage work or observation inside an enemy's camp or stronghold. Many times, female assassins could use their physical attractiveness and charm to gain the confidence of their intended victims.

Along with peace and civil order in Japan, came the demise of the ninja. Under the Tokugawa shogun's unifying rule, the need for these secret agents slowly disappeared. Many ninja turned to police work, some went with the military, and some used their unique skills to become criminals or guerrilla resistance fighters.

Today, the Togakure ryu is the last historical system of ninjutsu publicly recognized as still being in existence. The Togakure system was founded by Daisuke Togakure, who studied with the warrior monk Kain Doshi in the mountain wilderness of Iga over eight centuries ago. Now in its thirty-fourth generation, the Togakure ryu is under the direction of Dr. Masaaki Hatsumi, an osteopathic practicioner living in Noda City, Japan. Dr. Hatsumi inherited the Togakure training system from his teacher, Toshitsugu Takamatsu, the thirty-third supreme master of the Togakure ryu.

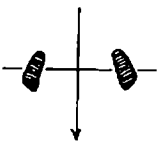
Though the history and tradition of Togakure ninja is obviously very old, the techniques and methods practiced today are quite contemporary, as it is the responsibility of each generation's supreme master to keep the teachings up to date and fitting with the times. This way, the Togakure ryu ninja's "art of winning" will never become antiquated, even in generations to come.

TAIJUTSU (unarmed fighting) 体術

KAMAE (postures)

Ninja's TAIJUTSU does not use fixed or rigid stances, but rather postures that reflect the fighting attitude. These KAMAE, or physical and spiritual attitudes, are deviated from and adjusted constantly in spontaneous flow of movement. In combat, your posture is determined by your relationship to your adversary's movements. Keep your body position appropriate for your intended action.

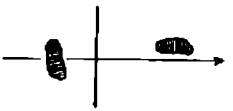
HIRA NO KAMAE (natural posture)



Feet are hip width apart, and hands are at sides or on hips. Eyes straight ahead.

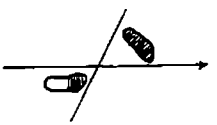
This posture is used to begin self-defense practice.

ICHIMONJI NO KAMAE (defensive posture)



Foot position describes an "L", with knees flexed. Lower and lead with hips, taking rear foot to position first and "dragging" front foot. Rear hand at cheek level with elbow over ribs. Front hand open. Leaping and sliding movements.

JUMONJI NO KAMAE (offensive posture)



Front foot turned "toes in" and rear foot points at adversary. Rear heel off floor and knees flexed. Hands in front of and beside head, with elbows covering ribs.

Shuffling and sliding movements.

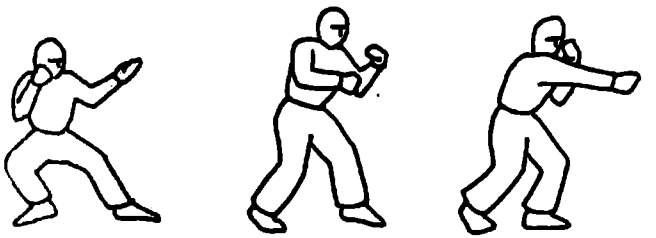
TSUKI (punching)

KEN (fist)

NINJA FIST
Clamp thumb down on middle knuckle of first finger.

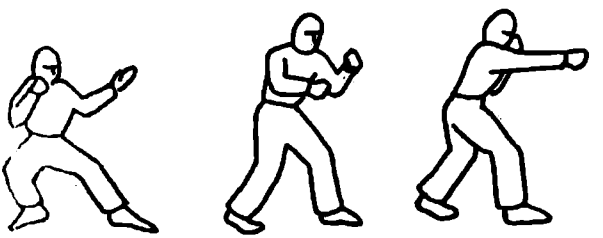
DRIVE PUNCH

From the left defensive posture, lower your hips and shift your body forward. Drive your right fist into the target as you retract your left fist into a guarding position next to your left cheek. Your right fist should strike with a slightly rising trajectory, and continue in a penetrating manner after contacting the target.



LUNGE PUNCH

From the left defensive posture, slide your right foot into the right offensive posture, chasing your opponent. As the feet change their position, drive your right fist forward and retract your left fist to position beside your left cheek.



FRONT HAND PUNCHES

From the offensive posture, the leading hand is used for fast initial strikes, to be followed up by power punches and kicks. Pre-punch positioning of the shoulders is important for proper execution of the strike. Keep the torso relaxed and moving easily to make positioning seem natural. Keep the rear foot "sprung" to allow the front foot to slide in with the front hand punch.

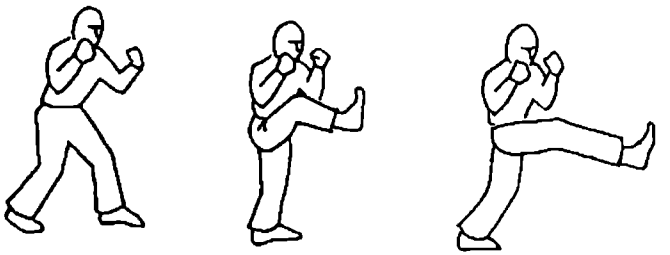
As the front hand punch approaches its target, allow the shoulder to rise naturally, protecting the leading side of the jaw. Power in the leading hand strike is generated primarily through speedy movement of the forearm and fist (elbow down to knuckles). Aim at your adversary's fists, arms, or head with the initial strike. Injure the guarding arms or fists to allow access to body and head targets if you are fighting an adversary with a tight guard. Retract your punching hand quickly and naturally by pulling your elbow in to cover your ribs.

KERI (kicking)

In Ninjutsu, kicks are used primarily to unbalance an opponent, or to injure the lower portions of the attacker's body. When applying the kicking strikes keep your hips low, and continue the drive of the kick upon hitting the surface of your target. As with the majority of Ninjutsu hand attacks, the kicks are intended to be smashing moves, and are not snapped or flicked into place and quickly withdrawn.

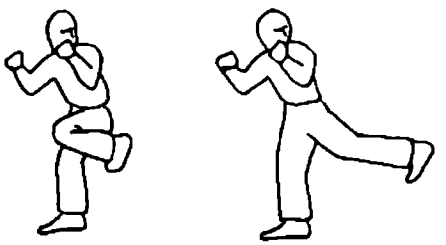
MAE-GERI (front kick)

Pull the knee of the kicking leg up to a position from which you can shove the kicking foot straight into the target. The kicking-foot heel can be driven into bone or solid areas, or the toes can be used against soft or semi-soft target areas.



USHIRO-GERI (back kick)

Drive the heel of the kicking foot back into your attacker, while sighting over the shoulder of the kicking foot. To develope maximum power, tuck your knee as high as you can to position your foot for the kick. Keep your back to the attacker as you execute the kick.



Outside edge of the foot may be used instead of the heel—

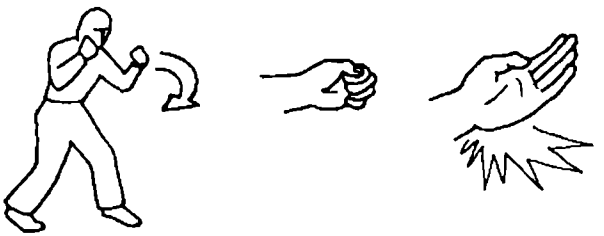
SHUTO (open hand)

INSIDE OPEN HAND STRIKE

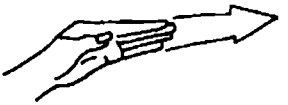
Swing the leading hand forward and to the outside, as though executing a back-knuckle strike. Keep the fist closed until the moment of impact, at which time you should snap the hand open, forming the "knife hand". Hold the fingers together tightly and concentrate the force of the strike on the base of the palm, just above the wrist, beneath the little finger.

OUTSIDE OPEN HAND STRIKE

Swing the leading hand forward and to the inside, as though executing a cat-paw hook. As above, keep the fist clenched until the point of impact.



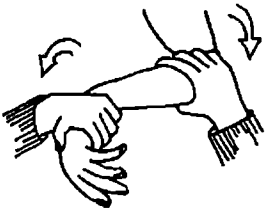
The open hand can also be used in a spear-like fashion, driving the finger tips into soft targets, such as the stomach, throat, or eyes.



GYAKU-TE (hand twist)

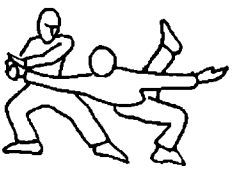
INSIDE HAND TWIST

Grab the opponent's siezing left hand firmly with your left hand, covering the entire back of his hand. Twist his hand in a counter-clockwise direction, pulling your left foot back slightly. Maintain the twisting pressure and grip the elbow of his siezing arm with your right hand, and force your attacker down.



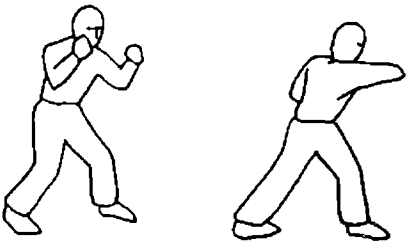
OUTSIDE HAND TWIST

When siezed by your opponent's left hand, grab his siezing hand firmly with your right. Cover the entire back of his hand. Twist his hand in a clockwise direction, pushing up under the knuckles of his small finger with the palm of your left hand. Continue twisting in a clockwise direction, while sliding your right foot to the right.



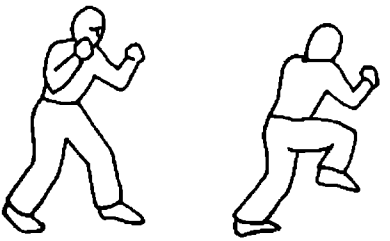
CLOSE FIGHTING

ELBOWS



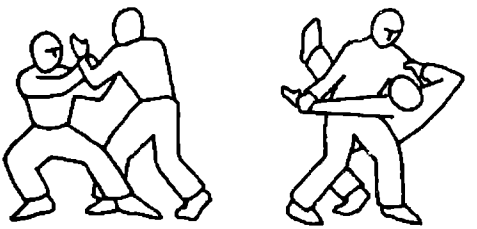
Use elbows as redirected punches, pulling your fist into your chest at the last second to give power to the strike. Do not simply swing the elbow into the target—

KNEES



Drive the knee into the target at a perpendicular angle, if possible, using a hip twist to direct the strike. Keep your elbows over your ribs to maintain protection while executing the strike—

THROWS



Once inside the attacker's guard, step behind his leading foot while shoving your finger-tips into his wind-pipe. Shift your weight & your tripping leg, pulling your adversary onto his back——

Once the basic movements of Ninjutsu unarmed fighting are mastered, the student's training emphasizes rapid, spontaneous combinations of striking and grappling techniques. As a first step in this training, limited exchanges of specific attacks and defenses are used. Through these pre-set exchanges, the student is exposed to certain principles of fighting. It should be stressed that the specific technique exchanges are merely vehicles for the teaching of concepts and the conditioning of appropriate responses. It is not important that the student commit to memory long, precise flows of movements, as no amount of memorization would be sufficient to prepare the student for all the infinite variations possible in an actual attack.

The most realistic training in effective spontaneous reaction comes through free-style practice fighting. Just as in actual combat, either of the fighters may begin the attack or turn a defense into a counter-attack. All of the basic striking, blocking, and grappling techniques may be used, with sufficient reduction of delivery power to prevent training injuries.

Generally, the beginning Ninjutsu students will concentrate on the individual basic movements of the art in order to build a solid foundation for future developement. Intermediate students should train heavily with the pre-set combinations to develope their awareness of fighting principles and appropriate response. The advanced students should practice free-style technique, allowing them to work with concepts of fighting strategy and psychology.

THE FOLLOWING GUIDELINES SHOULD BE OBSERVED IN PRACTICE FIGHTING:

Do not underestimate the ability or mind of your opponent.

Consciously control the direction of your eyes, maintaining eye contact with your opponent at all times.

Control your weight and balance by centering your motion and actions in your hips.

Concentrate on proper breathing for power, speed, and relaxation of movement.

The Ninja's KIAI, or "spirit shout" is a natural release of breath and noise that accompanies the expending of physical and mental energy. We see a natural KIAI often in daily life - giving a yell at the moment of lifting a heavy object, dogs growling and barking while fighting, the noise of a fire-cracker going off, and players giving a shout upon scoring in a sports event. There are four KIAI types in the Ninja's fighting method. The four KIAI are not specific words, but rather specific situations or motivations prompting the shout.

ATTACKING SHOUT - similar to the "Rebel yell" or Indian war whoop familiar to Americans. Using an "eiyee" or "ahouw" type of sound at the onset of the attack gives the fighter a psychological charge while perhaps startling or momentarily stunning the opponent.

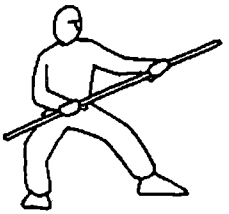
VICTORIOUS SHOUT - similar to a bowler's "awright" as the pins topple, or a mathematician's exclamation upon solving a difficult problem. After a series of blows have been dealt, the fighter lets loose with a "yaaah" or "iyoh" type of sound, close to the opponent's ear if possible, to further convince the opponent that the fight has been lost.

SHOUT OF DISCOVERY OR ENLIGHTENMENT - similar to a detective's exclamation upon finding the conclusive piece of evidence in a mystery, or the "o-ho" of a card player discovering his opponent"s strategy. The fighter uses a "toh" or "shah" type of sound to accompany the mental charge upon discovering his adversary's movement pattern, or hidden weapons.

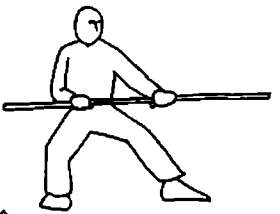
INTERNAL SHOUT OR "SILENT KIAI" - a low, rumbling growl made up of vibrations so low in pitch that they are inaudible. This is the highest form of KIAI, and would sound similar to "ah-unn" if it were audible.

BO JUTSU (stick fighting) 棒術

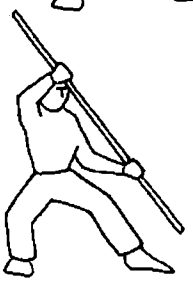
KAMAE



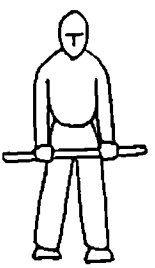
Aim the point of the staff at the eyes of the adversary. Body position is that of the ICHI MONJI posture of unarmed fighting. The hands grip with palms down, as though on a bicycle handlebar—



Aim at the mid-section of the adversary. Grip with both hands palm-down—

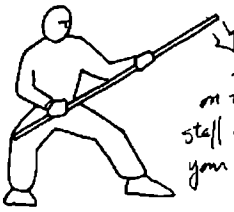


Hold the staff with the leading end low. Cover the entire body with the staff. Grip with both hands palm-down—

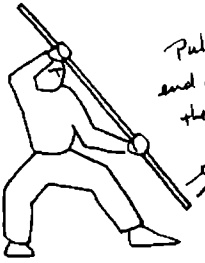


The feet are hip-width apart and the body resembles HIRA posture of unarmed fighting—

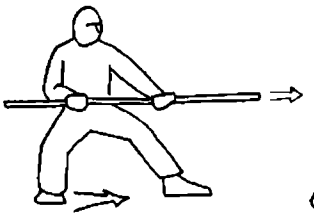
STRIKES

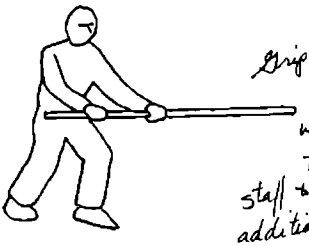


Lower leading end of staff sharply on the head, forearm, or staff of the opponent. Push your arms forward for reach.

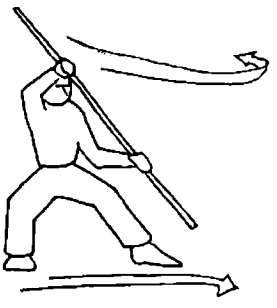


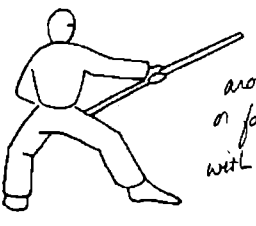
Pull up on the leading end of the staff, striking the shin, groin, or forearm of the adversary.



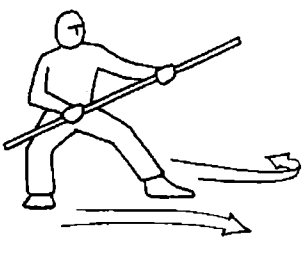


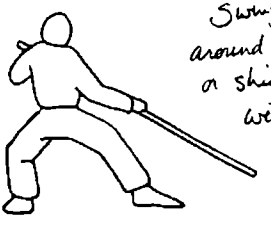
Grip the staff with both hands and "ram" the adversary with the leading end of the stick. Allow the staff to slide in the hands for additional reach.



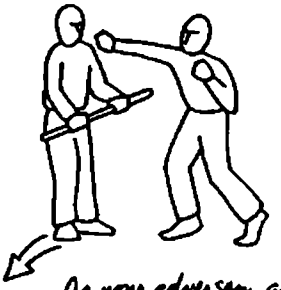


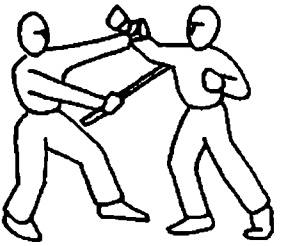
Bring the rear end of the staff around at the adversary's head or forearm as you step forward with your rear foot.





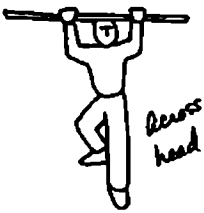
Swing the rear end of the staff around at the adversary's knees or shins, as you step forward with your rear foot.

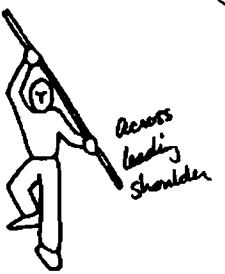


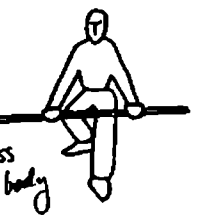


As your adversary grabs or punches, slide to the inside of his reach, assuming an ICHIMONJI posture and blocking with the leading hand. Strike the attacker in the ribs with the cane at the same instant—

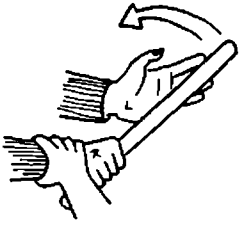
A similar technique can be applied from the outside—

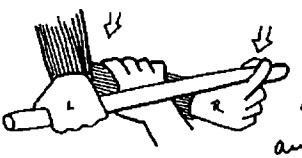




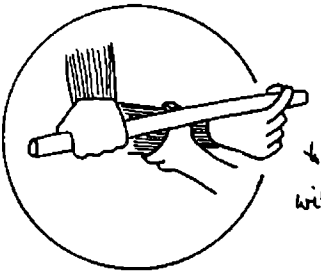


Against another staff, use your staff to cover all possible openings—

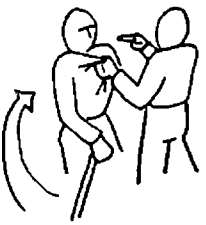




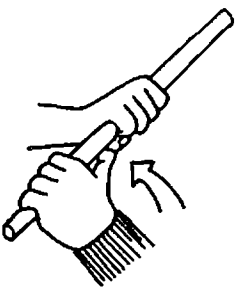
As your adversary grabs your right wrist with his right hand, bring the stick back across the top of his hand, and apply crushing pressure, trapping his hand —



A similar technique may be applied to adversary's thumb if he grabs with his left hand —

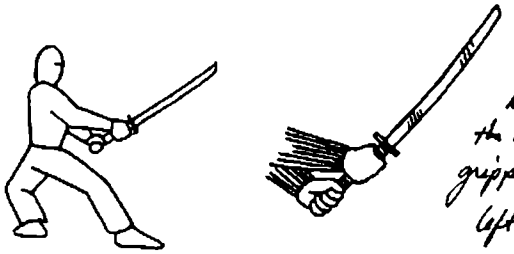


As adversary grabs your jacket, bring the cane across his forearm near the wrist and apply trapping pressure while stepping backwards pulling him down.

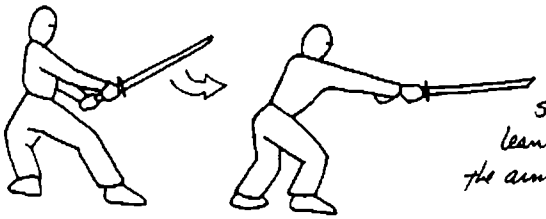


If adversary seizes the stick itself, apply pressure to his thumb with your thumb, crushing it into the stick —

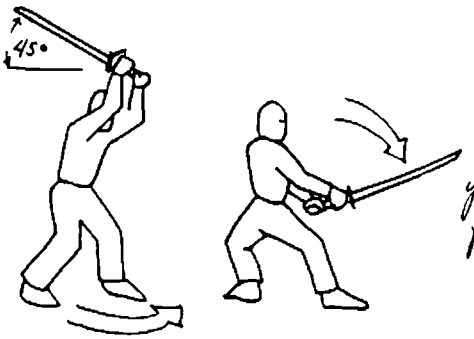
KEN PO (blade method) 剣法



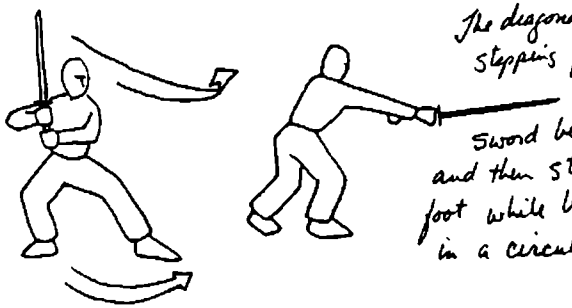
The preparitory posture for the NINJA's sword method resembles the ICHIMONJI posture, with the hands gripping the sword handle right over left, with a gap between them—



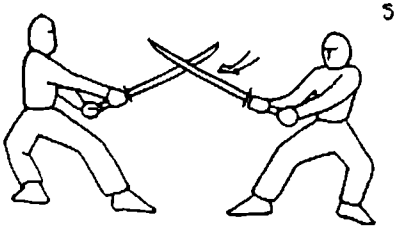
The thrust is executed by sliding the leading leg forward, leaning in with the hips and straightening the arms, propelling the blade forward—



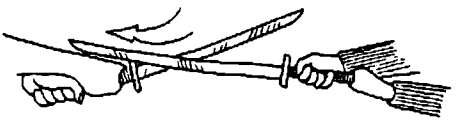
To execute the slash, step forward on the left foot and raise the sword above your head. Slide forward on the right foot and bring the blade down on target with a slicing action—

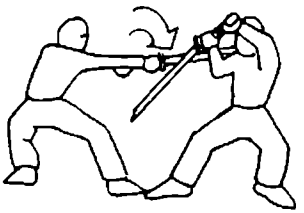


The diagonal slash is executed by stepping forward on the left foot while positioning the sword beside the right shoulder, and then stepping out on the right foot while bringing the sword around in a circular cutting manner—

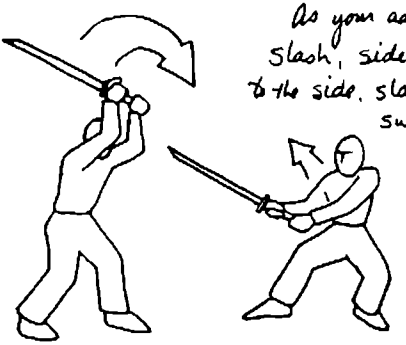


Counter your adversary's thrust by knocking his sword aside with your blade. Immediately slide the cutting edge of your blade over the base of his thumb as a crippling counter—

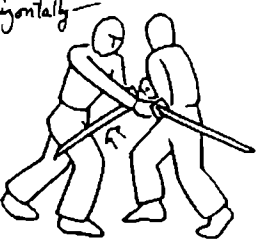




Raise your sword to meet the attacker's slash. Divert the pressure of his cut by angling your blade with his attack. Counter-slash as his blade falls to the side—



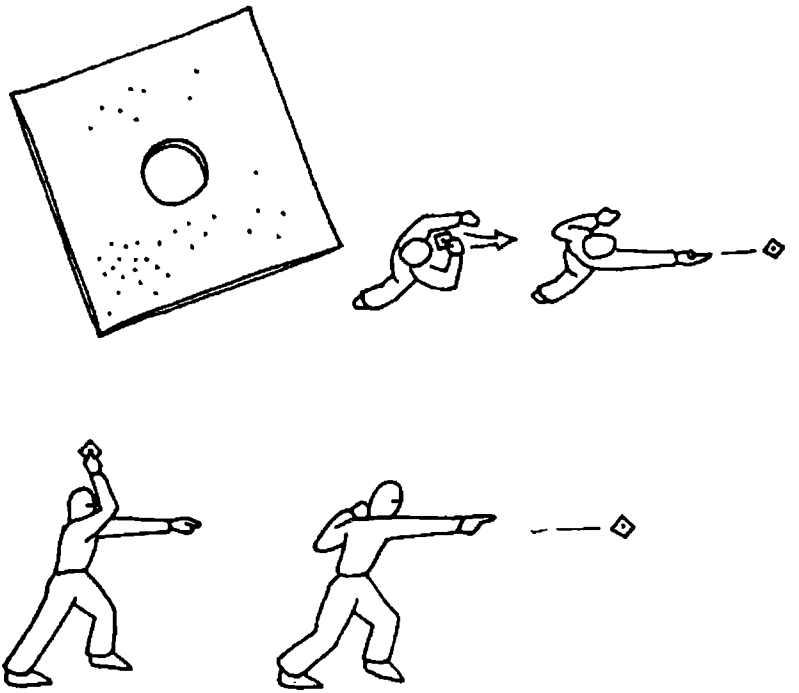
As your adversary lunges forward with a vertical slash, sidestep with your leading foot. As you move to the side, slash at his mid-section with your sword held horizontally—



SHURIKEN (blade throwing)

The Togakure Ninja system uses a four-pointed throwing blade called a SENBAN SHURIKEN. The shuriken can be used accurately up to thirty feet from the target, and can also be held in the hand for close fighting.

Grip the shuriken at the outermost edge of its points and throw it on a level plane horizontally or vertically. Begin practice-throwing a few feet away from the target in order to learn how to straighten your arm and when to release the blade. The blade derives its power from the snap of the hand and forearm as a unit - don't snap or bend the wrist. The blade should stick in the target if your arm and throwing hand are pointing straight at the taryet after release. Do not allow your arm to fling past the target when throwing.



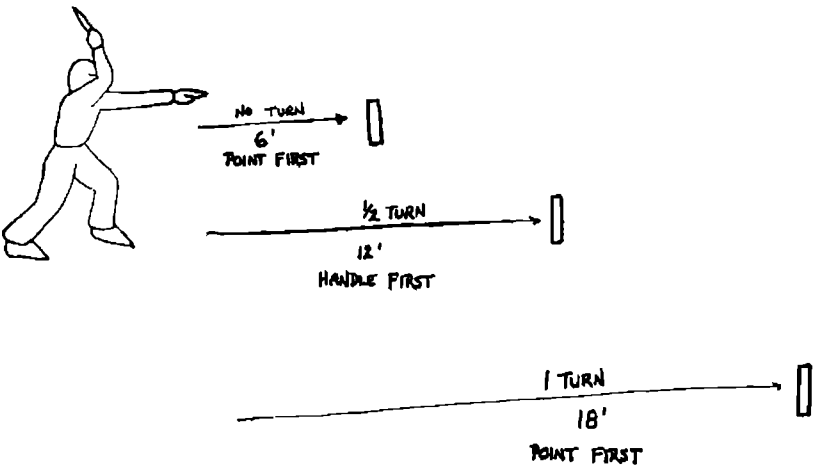
Throwing the straight blade is a matter of learning first how to release the blade for straight flight, and second, how to judge distance for correct amounts of spin in flight.

Begin practice about four to six feet away from a target. Grip the knife by the handle and throw it point-first at the target. Experiment with distance until you can successfully stick the knife in the target several times in a row. Mark this distance on the ground so that it will be easy to recall it in successive practices.

After becoming comfortable with this method, double your distance from the target. You should now be approximately twelve feet away. Grip the knife by the point of the blade and throw it handle-first at the target. The blade should turn ½ way over and stick point-first into the target. Again determine the proper distance that will let you successfully stick the knife in the target target several times in a row, and mark it on the ground.

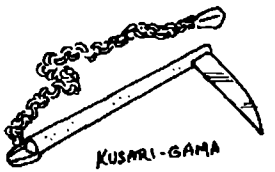
Increase your distance from the target to eighteen feet. Grip the knife by the handle and throw it point-first at the target. The blade should turn over one complete time and stick point-first into the target.

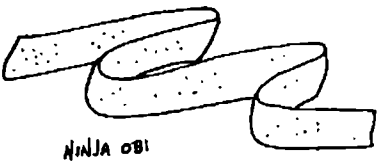
As with the shuriken stars, the straight blade should be thrown with a straight wrist, and the throwing hand should be pointing at the target after releasing the blade.

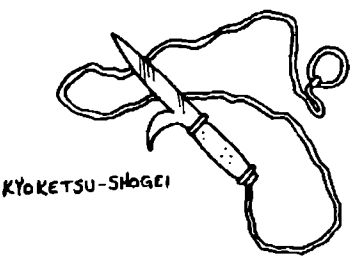


KUSARI (chain)

Ninja training includes four cord-type weapons. The KUSARI or KUSARI-JUTTE is a short length of chain (2to 3 feet) with weighted ends. The ninja's OBI, or sash, is six or seven feet in length and made of tough fabric. The KUSARI GAMA is a sicle blade on a foot-long handle, attached to a small-linked chain ten feet in length. And the ninja's KYOKETSU SHOGEI is a two-bladed knife attached to a cord ten feet in length.

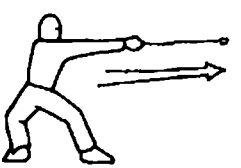




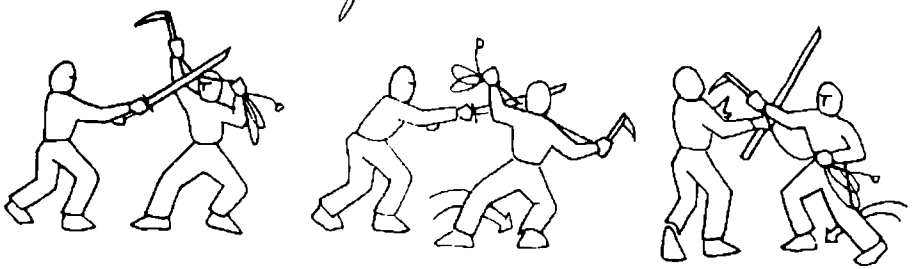


Conceal the chain in your hands. As you slide your rear foot forward, fling the chain around and into the shins or forearms of the attacker —

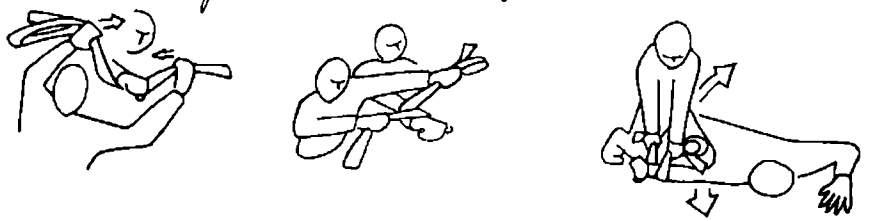
The chain may also be thrown at the face or hands of the attacker in a straight line fling —



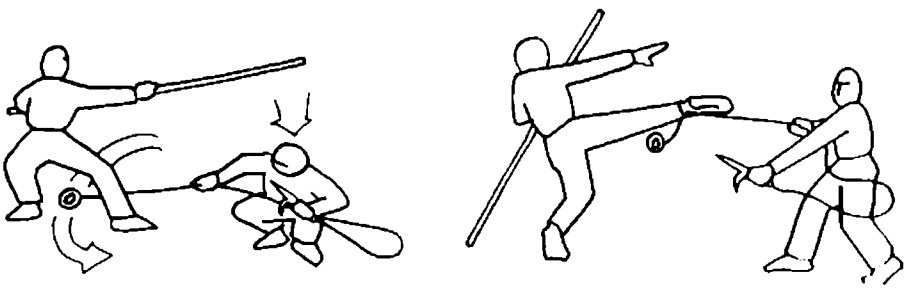
Catch the slash with the chain of your weapon. Step back, turning your body with the power of the sword attack. After deflecting the sword, step in and counter attack with your blade —



Side-step the attacker's punch and lift the sash up under his fist. Pivot your body with the force of the punch, passing both hands over his arm. Trap his arm with the sash. Pull him onto the ground, and lock his arm by pushing down with your knee above his elbow ——



Duck beneath the attacker's staff and throw the ring-end of the cord around the ankle of the attacker. Pull up and out on the ensnared leg, toppling your adversary and pulling him into the blade ——



GO TON PO (natural elements)

The ninja is taught to use the five natural elements for combat and escape concealment. WATER can be used for hiding and escape, and the ninja must also be able to fight under water. He is taught to use FIRE and smoke as cover-ups, as well as the use of explosives and firearms. He uses METAL to create a diversionary sound, and must also have a knowledge of fundamental electrical theory. WOOD is used in terms of plants and trees covering the ninja's escape, and the ninja must also have a working knowledge of construction methods and carpentry. EARTH principles cover the use of sand, rocks, and loose ground to aid in fighting, as well as the ability to use all standard types of vehicles for transportation.

SUI-TON JUTSU (water technique)

1. *Remain submerged, breathing through a tube.*
2. *Use of inflatable water craft for travel.*
3. *Use of water on a slick floor to unbalance pursuers.*
4. *Under water combat techniques utilizing pressure-point attacks:*

Press on windpipe & cause coughing—

Apply pinching pressure to muscle of forearm below elbow & weaken grip—

Drive thumb-tips into ribs below pectoral muscles & push attacker back—

Hook fingers over and behind collar-bone. Push down and out & force attacker down—

KIN-TON JUTSU (metal technique)

1. *Throwing coins at the face of an attacker to stun or harass.*
2. *Knowledge of lock-picking to permit entry or exit.*
3. *Ball-bearings scattered over a smooth floor to unbalance a pursuer.*
4. *Use of acids to weaken metal structure for surreptitious entry.*

KA-TON JUTSU (fire technique)

1. *Use of fire in one area, creating a diversion and permitting entry or exit in another area.*
2. *Keep the sun or bright light at your back while fighting, to reduce the vision of your adversary.*
3. *Use of explosives to distract or frighten enemy.*
4. *Use of burning cigars or pocket lighters to burn adversary while fighting.*

DO-TON JUTSU (earth technique)

1. *Concealment of gear or body among rocks or uneven ground.*
2. *Movement through loose ground or rocks to make pursuit difficult.*
3. *Throwing sand or dirt at enemy's face to blind, and facilitate escape.*
4. *Knowledge of natural terrain and geographical features to confuse and lose pursuers.*

MOKU-TON JUTSU (wood, plant technique)

1. *Hide in foliage of a tree where you can see without being seen.*
2. *Use of poisonous or irritating plants as harassment.*
3. *Knowledge of building structure to permit entry and exit.*
4. *Hide in tall grass or shrubbery during pursuit.*

ON SHIN JUTSU (invisibility) 変装術

Ninja should be competent in the use of the SHICHI HO DE, or "seven ways of going". When required to infiltrate an area or camp, the Ninja would most often use the technique of blending in with his surrounding community, so as not to be detected. More than merely disguising himself with a costume, the Ninja would totally impersonate the character he adopted, in speech, manner, and knowledge.

Historically, the seven ancient disguises were the characters of a merchant, a wandering monk, a mountain warrior, an entertainer, a farmer or farm worker, a travelling priest, and a soldier for hire. For the practice of Ninjutsu today, however, some of the ancient disguises would be incongruous with modern society. Therefore, we have included a current series of SHICHI HO DE as suggested by the present masters of the Togakure Ryu Ninja system.

ENTERTAINER *This could include actors, singers, musicians, sports figures, reporters, or models. Some obvious considerations would be that sports figures have appropriate physiques, models should have a portfolio, musicians be able to perform, and actors have a resume with pictures.*

SCHOLAR *This category would include students, writers, artists, teachers, and could also include radical types. A student or teacher will have a campus or intellectual area with which he is familiar. An artist or writer will be able to create, or at least be able to display someone else's work as his own creation. Radicals will have some core of belief or movement with which to identify.*

RELIGIOUS *This narrow classification could include priests, rabbis, evangelists, and even some types of social workers. It might be noted that religious personages are often given special respect by society, even by those persons not believing in the particular religion being represented. Obviously, any Ninja posing as a religious figure will have to have knowledge of the religion assumed.*

RURAL *Under this heading we would place farmers, ranchers, woodsmen, and any personality types identified with a rural or country setting. Farmers will have specific crops or livestock with which they deal. Ranchers should be competent on horseback, and have a knowledge of animals. Woodsmen should be aware of hunting season dates, appropriate caliber weapons for specific game, and should possess suitable gear and equipment. It should be remembered that the smaller the town, the more difficult it will be fitting into the community annonimously.*

BUSINESS *This is a very broad category which ranges in scope from salesmen and merchants to office workers and secretaries. The basic uniting factor in this classification is business attire and grooming, and it might be noted that "business" is one of the most easily assumed identities. Business cards and stationery can be printed inexpensively, and basic business skills are easily attainable.*

LABORER *Another broad classification of identity, this would include construction workers, painters, gardeners, truck drivers, or any other similar occupations of a self-employed nature in which one uses physical skills. Another easily assumed identity, the laborer is often identified simply by paint-spattered clothes, a carpenter's tool belt, or a sun tan and grass clippings on the trousers.*

MAINTENANCE *This would include repairmen, meter-readers, mechanics, janitors, and merchant police or security guards. The uniting factor in this category would be some sort of uniform worn, and the assumption of passersby that the Ninja in his assumed identity is "supposed to be there", whether he is taking apart an air conditioning unit or directing traffic.*

In utilizing the SHICHI HO DE, the Ninja should bear in mind several important considerations for success:

APPEARANCE *Try to pick an identity in which you appear to fit readily. Dramatic uses of make-up and disguise are fun to see on television, but could be serious mistakes in reality. Age is important. Do not attempt to assume an identity for which your age is inappropriate. Hair styles are of crucial importance, and are major details. Be sure that the length and combing direction of your hair fit the character assumed. Skin texture and coloring, especially of the hands, should be noted for the identity being adopted. Careful observation of dressing habits and clothing fashions will help the Ninja fit his role also.*

KNOWLEDGE *Any character role will have a natural area of expertise accompanying it, either in terms of intellectual facts or physical skill. The successful Ninja will select a suitable role in terms of his own background and personality. Some character roles will have a familiarity with certain places or customs as part of their make-up. Therefore it is wise to adopt a background with which you have a natural tie, as details can be deadly to the unsure. Also, the Ninja should have a good working knowledge of his area of operation, in terms of streets, corridors, gates, forest areas, and public transportation.*

LANGUAGE *Voice quality and language used must be appropriate for the character being assumed. Accents, dialects, slang, and technical jargon should be observed and studied to avoid misuse. Foreign identities are difficult to assume, due to language differences. However, with a little study of the foreign language and minimal use of conversation in the area of infiltration, a Ninja can successfully deal with foreign activity. On the other side of the language situation, it might involve great risk portraying a foreign person in one's own country without an accurate knowledge of the accent and language of one's purported home. In terms of conversation, the well-trained Ninja will use as few words as possible, realizing that the more he says, the greater the chance of the listener detecting a mistake in details.*

PHILOSOPHY

Stemming from Tibetan tantric lore, the doctrine of mikkyo, or the "secret knowledge", teaches that all aspects of the universe originate from KU, the "emptiness" of potential, which is the sub-atomic energy or "nothing" from which all things take their form. These physical aspects can be classified into four primary manifestations of the elements: FU, the wind (elements in a gaseous state); KA, the fire (elements in an energy-releasing state); SUI, the water (elements in a fluid state); and CHI, the earth (elements in a solid state).

The four elemental manifestations that appear as physical matter around us are also paralleled in the stages of elevation of the personality within us. We all move up and down from one element of influence to another and refer to the effects as our "moods."

CHI, the earth, or basest grouping of the elements, shows up as the solid, physical structure of the body. It is reflected in feelings of stability and resistance to change or movement.

SUI, the water, the next highest grouping of the elements, is manifested in the fluid aspects of the body. It is reflected in feelings of changeability and emotional reactions to physical changes.

KA, the fire, third-highest form of the elements, is seen as the dynamic energy of aggressiveness. It is reflected in feelings of warmth, expansiveness, and the active direction of power and control in one's environment.

FU, the wind, the highest physical manifestation of the elements, displays itself as intellect and love. It is reflected in feelings of wisdom, benevolence, and in conscious consideration of one's interactions with other individuals.

KU, the emptiness, source of all physical elements, is the creative capability to direct the body's energies to take any of the four lower forms. When developed, this is the power to allow our mood to fit the surrounding environment at any given moment.

Each ninjutsu fighting technique can be classified by one of the elemental manifestations. The ninja's fighting system is taught as a total method that includes sticks, fists, blades, throws, mental outlooks and all aspects of personal combat that might be faced. As a general guideline, the following approaches to a fighting clash reflect the specific elemental manifestation influencing the response:

From the earth level you hold your ground solidly, taking the onslaught without letting it affect you. You know that your strength will prevail. The hips are the body's center of motion and consciousness. Your adversary feels as though he is fighting against a rock impervious to anything he does.

From the water level of influence you shift and flow, using distancing and unexpected movement to defeat your adversary. You know that your flexibility and cleverness will win out. The lower abdomen is the body's center of motion and consciousness. Your assailant feels as though he is fighting against ocean waves that recede from his advances and then crash back to knock him over.

From the fire level, you go after your adversary with fierce resolve. The harder he fights, the more intense your blows become. You are committed to injuring him in direct proportion to the strength he uses against you. The solar plexus is the body's center of motion and consciousness. Your adversary feels as though he is fighting against a brush fire that flares up hotter and brighter the more he beats and fans it in an attempt to put it out.

Under the influence of the wind level of the personality, you fight with purely defensive moves, protecting yourself well without causing undue injury to your adversary. You use enough force to discourage him without harshly punishing him, and your counterattacks intercept his moves, stunning him without the necessity of blocking first. The center of the chest is the body's center of motion and consciousness, allowing for quick lightness. Your attacker feels as though he is fighting against the wind, ever elusive and occasionally stinging his eyes with a little dust as a gentle disuader.

Under the influence of the source level, the emptiness, you use your creative powers in words and actions to create an environment in which you have no need to fight with anyone. An adversary never appears.

These centers of consciousness and approaches to fighting are not "concentrated on" or actively pursued. They are merely ways of classifying thought and action for better understanding after they have taken place. A successful outcome will then be the result of knowing how to properly balance out all aspects of any situation.

The major factor separating the Ninja's combat technique from ordinary fist fighting, stick fighting, or military action, is the application of KYOJITSU TEN KAN HO, or deception strategy. Literally translated as "the method of presenting falsehood as truth", this strategy is applied to all of the Ninja's activity. This application of the balancing elements of IN and YO (the YIN and YANG of China or the + and - of the West) makes use of the psychology of preparing an adversary to think in one manner, and then approaching him in another.

Examples can be seen in unarmed fighting. Examine yourself in a mirror to see how your body looks as you prepare for and deliver a high punch. At the moment it becomes obvious that you are punching high, drop your shoulder and punch to your adversary's ribs or stomach. In a close-in clash where fists have turned into grappling hands, pull your adversary towards you. He will probably instinctively try to pull away. As you feel his pull, change your motion to a push while stepping behind his foot and throwing him to the ground. As you begin an attack, wind up and start a punch at your adversary's face. As he brings his forearm up to block, change your fist to a knife-hand and slash into the target his forearm presents.

Examples can also be seen in blade fighting. As you slash at your adversary's head with a sword or long knife, and he attempts to block with a blade or metal bar, pull in suddenly with your arms and let the tip of your blade catch his forearm or hand. A blade could also be concealed behind the arm by gripping the handle in an underhand manner with the blade extending up behind the back of the elbow.

KYOJITSU TEN KAN HO was often used in escape tactics. A ninja might throw a heavy stone into a moat or river, and hide in shrubbery to trick those seeking him into searching the ripples of the water. A Ninja might rush up to a group of castle guards with a frenzied tale of some calamity behind him. As the guards rush off, the Ninja could slip through the gate to go and "warn" other guards, making his escape.

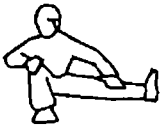
The pretense of innocence, or the appearance of being off-guard or not suspecting, was also a way of using the deception strategy. Traitors within an organization might be allowed to remain, and be supplied with false information to confuse the enemy. The appearance of a castle or camp unprepared for war could be a trap to lure the enemy into battle. And perhaps the most universal application of this innocence deception was the annonimity of the Ninja. With the motto of "no name, no art" the Ninja made sure that he always appeared unobtrusively, just one of the crowd in everyday life. The Ninja had a cover occupation and family, and if he were a successful Ninja, was not known to be an agent by anyone.

TAISO (conditioning)

The ninja conditioning exercises can be done in two manners - muscle stretching (for limberness) and muscle strengthening (for power). Muscle limbering involves maintaining a stretched position for a period of 15 to 60 seconds, slightly increasing the strain as the body becomes used to the exercise. Power developement is the result of rapid repetition of a strenuous exercise, which should tire the muscle.

NECK ROTATION

BODY TWIST



LEG STRETCHING

ARM TWISTS

BALANCE POSTURES

LEG SWINGS